

# CARRIERS GARROULS REVIEW



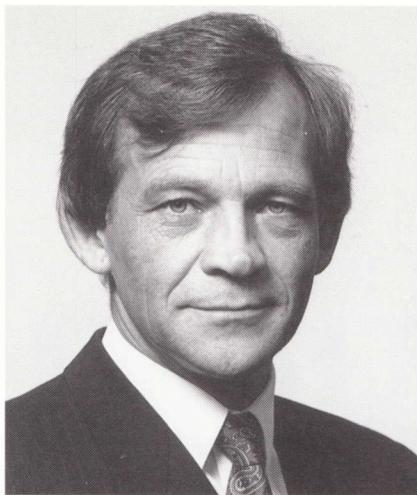
Programme. Monday 3rd September 1990

C A R R O L L S   R T E

**P.ROMS**

RTE CONCERT ORCHESTRA  
in association with  
DUBLIN GRAND OPERA SOCIETY  
present a Concert Performance of  
**WEST SIDE STORY**

RDS MAIN HALL  
Monday 3rd September 1990



**LOUIS HUGHES**  
Marketing Director  
*The Carroll Tobacco Company Ltd.*

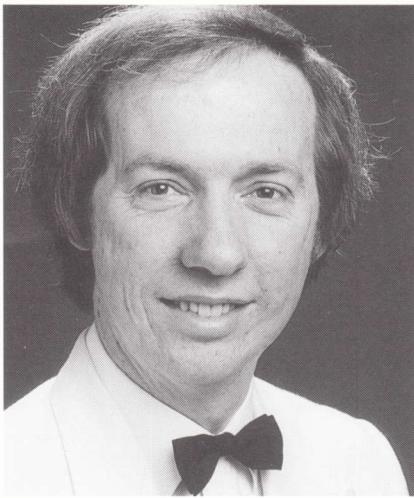
Following a most successful first Carrolls RTE Proms season last year, we are delighted once again to join with RTE in giving so many music lovers an opportunity to participate in this unusual and festive event.

We have been associated with the RDS in various ways over many years and it is good to be back here in the Main Hall for the Carrolls RTE Proms. As always the management and staff of the RDS have given us every assistance and we are very thankful to them for it.

RTE have produced an excellent and wide ranging programme for us all to enjoy and we are looking forward to it immensely. We extend our warmest appreciation to the RTE management and staff, especially in the Music Department, to the conductors, soloists and chorus and, in particular, to those without whom this and indeed many other musical events could not take place, the ladies and gentlemen of the National Symphony and RTE Concert Orchestras.

We thank you all for coming and wish you a happy time at the Carrolls RTE Proms.

LOUIS HUGHES  
Marketing Director  
*The Carroll Tobacco Company Ltd.*



**GARETH HUDSON**  
General Manager  
RTE Orchestras and Performing Groups

*It is a great pleasure to welcome you all to the second season of Carrolls RTE Proms and we are delighted to have been able to extend our programmes this year.*

*I would like to welcome especially our visiting conductors and soloists and hope that they will enjoy being with us for this special season.*

*The extent of participation this year is most gratifying from the very welcome visit of the Ulster Orchestra to the involvement of the Dublin Grand Opera Society in the West Side Story project with the RTE Concert Orchestra and the fact that the National Symphony Orchestra will be joined by the Drogheda Brass Band and the Navan Silver Band for Tchaikovsky's 1812 Overture on the Last Night of the Proms. To all of them we extend a hearty welcome.*

*You, the audience, have also been scheduled to take an active part in some of our programmes and we hope that you will raise your voices with us on those evenings. Above all we hope that you will enjoy the Carrolls RTE Proms and appreciate very much your support, not only during this season, but also throughout the year.*

GARETH HUDSON  
General Manager  
RTE Orchestras and Performing Groups



**KENNETH RICHARDSON**  
Artistic Director  
Dublin Grand Opera Society

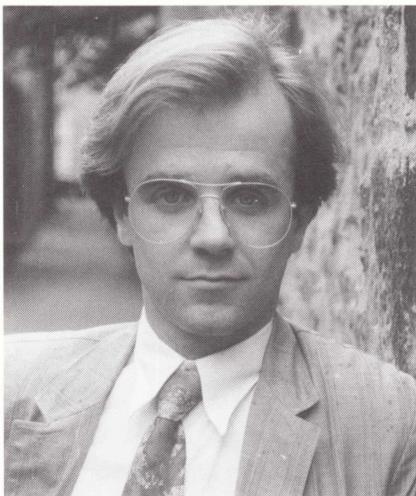
*The Dublin Grand Opera Society is delighted to be associated with RTE and The Carroll Tobacco Company in this first joint venture at the Proms. I hope you are all in good voice and will enjoy this evening's concert.*

*The Proms Community Chorus is another first for Dublin and demonstrates the way that music making can bring many different people together in a positive, enjoyable and entertaining way.*

*I hope that you, the audience, will also enter into this spirit of co-operation and will raise the roof to-night with your singing.*



KENNETH RICHARDSON  
Artistic Director  
Dublin Grand Opera Society



CHRISTOPHER BELL

Born in Belfast, Christopher Bell is earning himself a reputation as a fine interpreter of choral and orchestral works. In 1987 he attended masterclasses at the Conservatoire in Vienna which led to a performance in the Prizewinner's concert. In 1989 he was appointed Associate Conductor of the BBC Scottish Symphony Orchestra. He is, at the same time, Chorus Master of the Scottish National Orchestra Chorus a position for which he has won great critical acclaim. He made his Barbican debut in October 1989, conducting the London Concert Orchestra and has recently conducted Tippett's "A CHILD OF OUR TIME" and Massenet's "HERODIADE" in Edinburgh. Abroad, Christopher Bell has recently worked with the Basel Symphony Orchestra in Switzerland and made his debut with the Noordhollands Orkest and Brabants Orkest.

In 1983 Christopher Bell was appointed conductor of Edinburgh University Music Chorus and a year later became conductor of the University Symphony Orchestra. Together the two groups have performed a wide range of choral works, most notably Shostakovich's "SYMPHONY NO 5" and Verdi's "REQUIEM". Their 1987 performance of Britten's "WAR REQUIEM" marked the Society's return to the Ulster Hall in Edinburgh and received much critical acclaim.

In 1987 he was appointed Chorus-Master of the Edinburgh Royal Choral Union. In 1988 he made his debut with the Scottish Chamber Orchestra and has since returned to conduct them in a five concert tour of the Highlands. He will conduct their performances in the 1990-91 season.

He returned to Northern Ireland to make his debut with the Ulster Orchestra in three performances of Handel's "MESSIAH" for the Belfast Philharmonic Society. Whilst at University in Edinburgh Christopher Bell formed various choirs and instrumental ensembles.

Other engagements in 1990 include "TOSCA" with Opera Northern Ireland and the Dublin Grand Opera Society.



CATHRYN BRENNAN

Cathryn Brennan began her career as a child actress in radio and went on to establish a career in the theatre as she grew up. Starting in the Gas Co. Theatre she went on to work with most of the professional companies in all the major theatres in Ireland in both drama and musicals. In the theatre she has worked for such notable companies as, Edwards MacLiammoir, Gemini and Noel Pearson, in a variety of productions including "I'll Met By Moonlight", 'The Barretts of Wimpole Street' and 'Jesus Christ Superstar'. Her television work includes 'The Riordans', 'The Year of the French' and 'Cinderella', in which she played the title role. In 1980 Cathryn joined the RTE Players, bringing her back to her roots in radio, and she has concentrated on working in that medium ever since. Her radio work includes Lavinia in 'Morning Becomes Electra', Irena in 'The Three Sisters' and Cordelia in 'King Lear'. She is soon to be heard as the second woman in Sylvia Plath's play for voices 'Three Women', in RTE's autumn season on radio drama. Her biggest and most important productions in the last six years have been a boy and a girl - Denis and Jilly.



FRANCES MCCAFFERTY

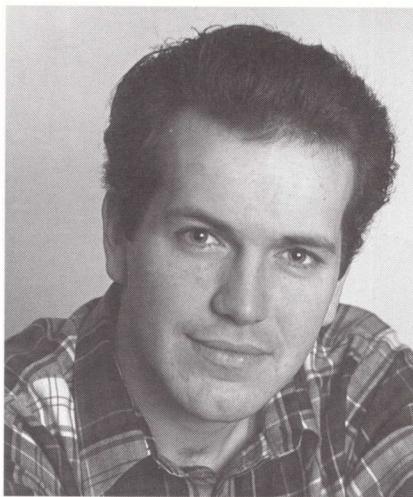
Frances McCafferty has been acclaimed as one of Scotland's finest singers. Her career has been established in Oratorio, though she is no stranger to the Operatic stage. Recent performances include Dido in "Purcell's Dido" and Aeneas, Otto in Handel's "Agripina", and Hérodias in Massénet's "Herodiade". In January of next year, she will perform Sesto in Mozart's "La Clemenza di Tito" in Edinburgh.

Miss McCafferty's recent debut with the Ulster Orchestra in three performances of Handel's "Messiah" for the Belfast Philharmonic Society was met with great critical acclaim, as was her performance in Elgar's "Dream of Gerontius" earlier this year.

As Anita in *West Side Story* with the Scottish Chamber Orchestra Frances McCafferty has demonstrated the versatility of her repertoire which is extensive. Her performances of this work have been widely acclaimed throughout Scotland.

Born in Edinburgh and a graduate of the Royal Scottish Academy of Music and Drama, Miss McCafferty has sung in Norway with Schola Cantorum of Edinburgh, Canada, London and Germany, where she gave the world premiere of Sweeney's *Scenes of Old Stirling*.

Last year marked Frances McCafferty's debut at the Edinburgh International Festival, where she appeared with the Scottish Chamber Orchestra, and where she returned this year to sing in a performance of Bach's Mass in B Minor.



JAMIE MACDOUGALL

Jamie MacDougall was born in Glasgow in 1966 and from an early age was involved in music, both singing and playing the violin. As a violinist he was a founder pupil of the Music School of Douglas Academy, and in his third year there changed to singing as his first study. He won scholarships to both the Guildhall and Royal Scottish Academy of Music and Drama and remained in Glasgow taking a BA in Music Performance. His commendations included the Jean Highgate Scholarship and the Lieder Prize and while at the RSAMD he sang the part of Vogelsang in Mozart's "Der Schauspieldirektor".

He has taken part in masterclasses with Robert Tear and Sir Peter Pears. Later this year he has been invited to study with Carlo Bergonzi in Italy for two months. In 1986 he was a finalist in the Kathleen Ferrier Singing Competition. Jamie MacDougall's teachers at the Guildhall included Patricia McMahon and Ellis Keeler.

This young tenor is rapidly gaining a reputation for his interpretations of the works of Bach, Purcell, Handel, Gluck, Mozart and Britten. He has already sung in many of the major London concert halls, and appeared in Paris, Brussels, Geneva and Monte Carlo.

1988 recital engagements included appearances with The Songmakers' Almanac at the Nottingham Festival, for BBC Radio in Derby, Buxton Festival and in London and concert engagements included Handel's "Israel in Egypt" and Mozart's C minor Mass.

Engagements in 1989 included recitals in Scotland and at Aldeburgh and concert performances of Haydn's Creation in Aberdeen and at the Usher Hall, Edinburgh, Bach's Magnificat and Purcell's "King Arthur" at the Queen Elizabeth Hall, and Mozart's Requiem in Warwick. Mr. MacDougall has also taken part in the television series "Highway" with Sir Harry Secombe in Scotland. In opera he has performed with Pimlico Opera singing the parts of the Prologue and Quint in Britten's "The Turn of the Screw" and with the English Bach Festival in Gluck's "Alceste" in Monte Carlo and at Covent Garden.

Forthcoming engagements include a recording with Trevor Pinnock of Purcell's "King Arthur" and Handel's "Acis and Galatea" for Deutsche Grammophon; Mozart's C Minor Mass with Frans Brüggen in Lisbon; Bach's Magnificat and B minor mass in Belgium and recitals and concerts throughout Britain. He has recently sung in Handel's "Belshazzar" for Mark Minkowski in Paris; given a recital at the Purcell Room in the South Bank's Szymanowski series and sung the role of Medoro in Haydn's "Orlando Paladino" at Garsington Manor.



PATRICIA ROZARIO

Patricia Rozario was born in Bombay. She has studied with Walther Gruner at the Guildhall School of Music, Pierre Bernac and the National Opera Studio and, since 1980, she has studied singing with Vera Roza. In 1983, she took part in Master Classes given by Hans Hotter at the Edinburgh Festival. Among the many international prizes that Patricia Rozario has won have been the British Song Prize in Barcelona, the Sangerförderungspreis at the Salzburg Mozartum, the Maggie Teyte Prize and first prize at the International Young Artists Competition in Tunbridge Wells, Kent.

Patricia Rozario is rapidly establishing herself as one of the finest concert and recital singers of the younger generation. She now appears regularly with the *Songmakers' Almanac* and has given highly praised solo recitals for the BBC, at the Purcell Room and in many venues outside London. She appears frequently on the concert platform, particularly in works by Bach, Handel, Mozart and their contemporaries. At the Last Night of the Proms in 1984 she was singled out by the press for her beautiful rendition of Vaughan Williams' "Serenade to Music".

Recent concerts have included Mahler's 4th Symphony with the RPO and Ashkenazy (which she has recently recorded with the LSO), the "Songs of the Auvergne" which she has recorded with Sir John Pritchard, Bach's "B Minor Mass", "Christmas Oratorio" and "Magnificat", Mozart's "Requiem" with the Halle Orchestra and also with the Monteverdi Choir/John Eliot Gardiner in Rouen and Schumann's "Paradies und Peri" in Madrid with Gerd Albrecht. She has also appeared at the Bath and Edinburgh Festivals, in the Hermann Prey 'Schubertiade' on London's South Bank and given Wigmore Hall recitals with the *Songmakers' Almanac* (also on tour in America).

Patricia Rozario's operatic appearances have included "La Schiava Liberata" (Netherlands and Lisbon); Gluck's "Orfeo" and Sophie in "Werther" (Opera North); Bastienne in "Bastien et Bastienne", Pamina in "The Magic Flute", The Statue in "Pygmalion", Nero in "The Coronation of Poppea", Adèle in "Count Ory", Belinda in "Dido and Aeneas" and Marzelline in "Fidelio" (Kent Opera); Florinda in Handel's "Rodrigo" (Innsbruck Festival); Ilia in "Idomeneo" with Glyndebourne Touring Opera; "Mitridate" in Lyon, Frankfurt and at the Wexford Festival; Zerlina in "Don Giovanni" at the Aix-en-Provence Festival, Gluck's "La Corona" at the City of London Festival; "Il Re Pastore" at the Queen Elizabeth Hall and she has given a highly-acclaimed performance in the world premiere of John Casken's opera "Golem" at the Almeida Festival.

Plans include Susanna in "Le Nozze di Figaro" with Sir Georg Solti in London, Paris, Frankfurt and Cologne.



JAMES MAVOR

James Mavor was born in Edinburgh in 1960 and works there as a full time word-processor. He reviews Scottish theatre for the Independent. At the 1989 Edinburgh Festival Fringe, his first play, Terminal, presented by the Shadow Syndicate, won a Fringe First award. This summer he took part in a music-theatre summer school at Dartington Hall with The Garden Venture, Covent Garden's enterprise aimed at encouraging new opera. He has made a number of short films and has several projects currently in development for film and television with Working Title Television and BBC Scotland.

## CARROLLS RTE PROMS 1990

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### WEST SIDE STORY

RTE Concert Orchestra and Proms Community Chorus

*Conductor:* Christopher Bell

*Maria:* Patricia Rozario

*Anita:* Frances McCafferty

*Tony:* Jamie McDougall

*Narrator:* Cathryn Brennan

*Linkup Narrative:* James Mavor

Based on a conception of JEROME ROBBINS

Book by ARTHUR LAURENTS Music by LEONARD BERNSTEIN

Lyrics by STEPHEN SONDHEIM

Entire Original Production by JEROME ROBBINS

Originally produced on Broadway by Robert E. Griffith and Harold S. Prince  
by arrangement with Roger L. Stevens

Presented by arrangement with JOSEF WEINBERGER LIMITED  
on behalf of MUSIC THEATRE INTERNATIONAL of NEW YORK

## SYNOPSIS

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WEST SIDE STORY opens with a danced Prologue (No. 1) which describes the antagonism between the two gangs – the Jets, who are American born, and the Sharks, who are Puerto Rican. The Sharks' leader, Bernardo, comes upon a group of Jets, with their chief Riff, and mutual taunting develops into a street fight. It is broken up by two policeman – Lieutenant Schrank and Officer Krupke. Schrank warns the gangs that he wants no trouble on his beat. Left on their own the Jets decide they will sort the Sharks out permanently. The co-founder of the gang, Tony, has not been seen for over a month and some of the boys fear he has dropped out but Riff assures them that "*When you're a Jet. You're a Jet all the way*" (No. 2: Jet Song). The scene moves to a backyard, half an hour later. Tony is painting a new sign for his employer Doc, who runs the local drugstore. Riff tries to persuade him to help in the fight with the Sharks but he refuses. Finally, he agrees at least to come to the dance in the gym that night and, left alone, he muses about the uneasy feelings he has had of late (No. 3: Something's Coming). A short scene in a bridal shop follows as Maria, Bernardo's pretty younger sister, has her fellow seamstress, Anita, alter a communion dress into a party frock for the dance. It is 10 p.m. and the dance starts; the two gangs arrive and keep strictly to themselves. A "Paul Jones" commences but the groups will not mix. At last Tony appears, sees Maria for the first time and they immediately fall in love. Bernardo forces Maria to return to the Sharks' group but again the young lovers meet and Bernardo challenges Tony to a fight. (No. 4: The Dance at the Gym – Blues, Promenade, Mambo, Cha-Cha, Meeting Scene, Jump). They decide to meet later at the drugstore to finalise details. As the crowd disperses Tony is left alone to sing of his new-found love (No. 5: Maria).

The scene shifts to a back-alley with a fire escape leading to a window, the "West Side" equivalent to the balcony scene (No. 6: Tonight). Maria tells Tony where she works; he makes his escape as Bernardo and the others return. Anita and Rosalie get into an argument over the relative merits of New York and Puerto Rico which develops into an exhilarating Latin American dance sequence (No. 7: America). It is midnight and the gangs gather at Doc's Drugstore which is just closing. First to arrive are the Jets and Riff tries to keep them calm (No. 8: Cool) until Bernardo appears. Tony persuades the two sides to agree to a fair fist fight, no weapons. They decide on a place under the highway the next evening for their "rumble". Lieutenant Schrank interrupts the proceedings and realises something's afoot. The next evening Tony

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comes to the bridal shop at closing time to meet Maria. They enact a fake wedding with the shop's dummies (No. 9: One Hand, One Heart) and swear eternal love. The brilliant ensemble version of "Tonight" (No. 10) acts as a bridge to the rendezvous for the fight. Bernardo tries to antagonise Tony until Riff loses control and hits Bernardo. Suddenly, the flick knives appear and the encounter takes on a menacing air (No. 11 The Rumble). Riff gains superiority over Bernardo and is about to run him through when Tony calls out to him to stop. He hesitates a moment and Bernardo runs him through fatally instead. In a fury Tony grabs Riff's knife and kills Bernardo. Police sirens are heard and Act One ends as the gangs scatter, leaving the bodies of Riff and Bernardo behind.

Act Two begins a short while later in Maria's bedroom. Delighted by her new love, Maria tells her friends how wonderful she is (No. 12: I Feel Pretty). Her happiness is devastated with the news from the fight. Tony arrives secretly when she is alone, and explains it was an accident, he had been trying to stop bloodshed. She asks him to stay with her and the scene dissolves into a dream sequence, promising a better land in another place (No. 14 Ballet – Somewhere). Later in an alley way, Officer Krupke tries to question the Jets about the rumble; they manage to evade him and in his absence mock him in a marvellous comic song (No. 14: Gee, Officer Krupke). They hear that Chino, another of the Sharks, is out to get Tony and scatter to warn him. In fact, Tony is in bed with Maria when Anita arrives and warns him. He tells Maria he will hide at the drugstore as he slips away. Anita berates Maria for associating with her brother's killer but she is too much in love to care (No. 15: A Boy Like That – I Have A Love). Schrank appears seeking information but she tells him the boy she danced with at the gym was a Puerto Rican called Jose.

Anita comes to the drugstore to contact Tony; the Jets start teasing her (No. 16 Taunting Scene) but are stopped by Doc. She is so infuriated by her treatment that she tells them Chino has killed Maria. When Tony learns of this he rushes out into the street distraught, calling on Chino to take him too. Suddenly Maria rushes from the shadows into his arms but there joy is short-lived as Chino appears and shoots him. As he falls dead, Maria takes the gun from the stunned Shark and threatens him and all the gang members – "We have killed him; and my brother and Riff. I, too. I can kill now because I hate now". The police arrive and the story ends with the sad procession of the Jets and Sharks, united at last, carrying away Tony's body (No. 17 Finale).

## THE STORY

## PROGRAMME NOTES

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*“The opening last night was just as we dreamed it ... There’s a work there; and whether it finally succeeds or not in Broadway terms, I am now convinced that what we dreamed all these years is possible ... I guess that what made it come out right was we all really collaborated; we were all writing the same show”.*

**L**ines from Leonard Bernstein’s diary after the first official performance of “West Side Story” in Washington D.C. on August 19th, 1957. His reference to the length of time involved is understandable, as the project had taken over ten years to come to fruition. The production went on to open on Broadway on September 26th, where it ran for over 700 performances at the Winter Garden Theatre, then it went on tour and returned to New York even more marked, with an opening run at Her Majesty’s Theatre starting on December 12th, 1956, for over 1,000 performances, to be followed by highly successful revivals in 1974 and 1984-5. The film version in 1961 received six Academy Awards and starred Natalie Wood (sung by Marni Nixon), Richard Beymer (sung by Jimmy Bryant) and Rita Moreno. The score took another lease of life with the issue on CD of the first complete recording on Deutsche Gramophon in 1985 with Kiri te Kanawa, Jose Carreras and Tatiana Troyanos, conducted by the composer, his first time to direct his work.

The original idea began with American choreographer Jerome Robbins (b. 1918). Starting as a dancer and musician, Robbins’ first choreography was for “Fancy Free” (1944) with music by Bernstein. It was so successful they turned it into a musical “On The Town” which became the Academy Award winning film version in 1949, starring Gene Kelly, Frank Sinatra, Vera Ellen and Ann Miller. In 1949 he came to Bernstein with the idea of creating a modern “Romeo and Juliet”, relocated in contemporary New York with the Catholic and Jewish factions replacing the Montague and Capulets; it was to be called “East Side Story”. He also involved the playwright and stage director Arthur Laurents (b. 1918) as librettist. Laurents range of talents have included the play “Home of the Brave”, the screenplay for Hitchcock’s “Rope” and the book and stage direction of “Gypsy”.

The project limped along, mainly because of the heavy schedules undertaken by the three collaborators in other areas and it was not until 1955 that a serious fresh start was made. By now the warring factions had been changed to native American street kids versus immigrant Puerto Ricans and the location moved to their territory on New York’s West Side. An unknown young songwriter, Stephen Sondheim (b. 1930) joined

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the team to write the lyrics. This time Bernstein's "Candide" (1956) caused further delays and finally he got down to composition in 1957. Although "West Side Story" was a considerable success it obtained mixed reviews at first as it was so unlike the sweet and happy shows of Rogers and Hammerstein or Lerner and Lowe that many people were puzzled by its new approach to the musical format. Certainly the American musical was never to be the same again and although old-style musicals continued to be produced, an entirely new breed of "music theatre" was emerging, the leading exponent of it becoming Sondheim. One result of this has been the acclaim "Candide" has received in recent revivals, showing it to be a work, half-musical half-opera, well ahead of its time.

**L**EONARD BERNSTEIN was born in Lawrence, Massachusetts on August 25th, 1918. At Harvard, where he studied under Walter Piston, his wide-ranging musical talent was quickly recognised and and he went on to learn conducting from Fritz Reiner at the Curtis Institute. Koussevitsky took him on as his protege and assistant at the Boston Symphony in 1942 and the next year he was appointed deputy conductor of the New York Philharmonic, making a sensational debut with them when Bruno Walter was suddenly indisposed in 1943. His "Jeremiah" Symphony had its premiere in 1944 and introduced him as an exciting creative talent. Since then he has divided his time between conducting, he was principal conductor of the New York Philharmonic 1958-1969 and has directed most of the world's leading orchestras regularly, and composing music for the concert hall and the theatre, including three symphonies, a danced "Mass" for the opening of the Kennedy Centre in 1971, the Chichester Psalms (1965), Halil for flute (1981) and many other pieces for orchestras and chamber groups. His theatre and film work has included "Wonderful Town", "Trouble in Tahiti" and "On The Waterfront". He is a popular broadcaster and his series "The Joy of Music" broke new grounds on American TV in 1959. He continues to pursue a busy recording schedule, being especially noted for his interpretations of Mahler and the Viennese classics.

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## THE MUSIC

The music of "West Side Story" is both wide-ranging and surprisingly timeless. Although the score is already over 30 years old, there seems to be no barrier involved in appreciating and just enjoying its many different moods. During his recording of the work, the first time he had actually conducted the full score, Bernstein commented: *"It sounds as if I just wrote it yesterday... I'm feeling very up and young identifying with this almost three-decade-old piece and feeling rather like the way I felt when I was writing it."* For example, the Dance in the Gym may incorporate popular styles of that day but it soon explodes into the dramatic rhythms of a fight. Throughout the work the music is strongly integrated, with many linking factors such as the use of augmented fourths, which in particular add spice to "Cool". The moto *"D - G sharp - A"* appears as "Who Knows", sung by Tony and then is worked into "Something's Coming" and "Maria", the theme of "Somewhere" is introduced at the end of "Tonight". In this the score is more operatic than the conventional musical with its string of unrelated numbers. One cannot but be a little amused with the presumably unconscious references to famous classical works which Bernstein would have conducted; the principal notes of "Tonight" are uncannily like an important theme in Richard Strauss' "Death and Transfiguration" and "Somewhere" has a definite relationship with the theme of the slow movement of Beethoven's "Emperor" Concerto, but then Beethoven was never shy of borrowing from Mozart, nor he from Haydn, and so it goes on! One of the greatest glories of "West Side Story" is the dancing. It all started as a choreographer's idea and Robbins put some of his finest ideas into its vibrant sequences. While we miss this in a concert performance, the brillance of Bernstein's music conjures up the marvellous sequences and the contrasting moods of Latin America and New York are wonderfully captured through the work.

Synopsis and Programme 1990 Ian Fox

## AUDIENCE SONGS

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You are invited to join in a reprise of the following songs:

### MARIA

Maria!

I've just met a girl named Maria,  
And suddenly that name  
Will never be the same  
To me.

Maria!

I've just kissed a girl named Maria  
And suddenly I've found  
How wonderful a sound  
Can be!

Maria!

Say it loud and there's music playing  
Say it soft and it's almost like praying.  
Maria ...

I'll never stop saying

Maria!

Maria -

Maria, Maria, Maria, Maria, Maria, Maria  
Say it loud and there's music playing,  
Say it soft and it's almost like praying.  
Maria -

I'll never stop saying Maria!

### TONIGHT

Tonight, tonight,  
it all began tonight,  
I saw you and the world went away.  
Tonight, tonight,  
There's only you tonight,  
Where you are, what you do, what you say.  
Today, all day I had the feeling  
A miracle would happen,  
I know now I was right,  
For here you are,  
And what was just a world is a star  
Tonight!

## AUDIENCE SONGS (*continued*)

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Tonight, tonight,  
The world is full of light,  
With suns and moons all over the place,  
Tonight, tonight,  
The world is wild and bright,  
Going mad, shooting sparks into space.  
Today the world was just an address,  
A place for me to live in,  
No better than all right,  
But here you are  
And what was just a world is a star  
Tonight!

### AMERICA

Chorus 1      I like to be in America!  
                  OK by me in America!  
                  Everything free in America  
                  For a small fee in America!

Chorus 2      Automobile in America,  
                  Chromium steel in America,  
                  Wire spoke wheel in America -  
                  Very big deal in America!

Chorus 3      Immigrant goes to America,  
                  Many hellos in America;  
                  Nobody knows in America,  
                  Puerto Rico's in America!

### WHISTLING

Chorus 4      I like the shores of America!  
                  Comfort is yours in America!  
                  Knobs on the doors in America,  
                  Wall to wall floors in America!

### WHISTLING

## AUDIENCE SONGS (*continued*)

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### GEE, OFFICER KRUPKE

1. Dear kindly Sergeant Krupke,  
You gotta understand -  
It's just our bringin' upke  
That gets us out of hand.  
Our mothers are all junkies  
Our fathers are all drunks.  
Golly Moses - natcherly we're punks!

Gee, Officer Krupke, we're very upset;  
We never had the love that every child oughta get  
We ain't no delinquents,  
We're misunderstood.  
Deep down inside us there is good!

There is good, there is good,  
There is untapped good,  
Like inside, the worst of us is good!

2. Dear kindly Judge, your Honour,  
My parents treat me rough,  
With all their marijuana,  
They won't give me a puff.  
They didn't want to have me,  
But somehow I was had.  
Leapin' lizards - that's why I'm so bad!

Officer Krupke, you're really a square;  
This boy don't need a judge, he needs an analyst's care  
It's just his neurosis that oughta be curbed,  
He's psychologically disturbed!

We're disturbed, we're disturbed,  
We're the most disturbed,  
Like we're psychologically disturbed!

3. My father is a bastard,  
My ma's an SOB  
My granpa's always plastered,  
My granma pushes tea,  
My sister wears a moustache,  
My brother wears a dress.  
Goodness gracious, that's why I'm a mess!

## AUDIENCE SONGS (*continued*)

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Officer Krupke, you're really a slob.  
This boy don't need a doctor just a good honest job.  
Society's played him a terrible trick,  
And sociologically he's sick.

We are sick, we are sick,  
We are sick, sick, sick,  
Like we're sociologically sick!

4. Dear kindly social worker,  
They say go earn a buck,  
Like be a soda jerker,  
Which means like be a schmuck.  
It's not I'm anti-social,  
I'm only anti-work.  
Glory-osky, that's why I'm a jerk!

Officer Krupke, you've done it again.  
This boy don't need a job, he needs a year in the pen.  
It ain't just a question of misunderstood;  
Deep down inside him, he's no good!

We're no good, we're no good,  
We're no earthly good,  
Like the best of us is no damn good!

5. The trouble is he's crazy.  
The trouble is he drinks.  
The trouble is he's lazy.  
The trouble is he stinks!  
The trouble is he's growing.  
The trouble is he's grown!  
Krupke, we got troubles of our own!

Gee, Officer Krupke, we're down on our knees,  
'Cause no-one wants a fella with a social disease.  
Gee, Officer Krupke, what are we to do?  
Gee, Officer Krupke -  
Krupke you!

## RTE CONCERT ORCHESTRA

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The RTE Concert Orchestra is one of the most versatile orchestras in the world, achieving overwhelming recognition for its attention to all areas of music-making. A flagship for Irish entertainment since its foundation in 1948, the RTE Concert Orchestra has delighted concert, radio and television audiences, revelling in a repertoire that ranges from classical to pop, via film music, musicals and jazz.

The joy which this close-knit group brings to its music is evident in all its work and shines through the unrivalled experience of its concerts. As a chamber orchestra it has received considerable critical and public acclaim, whilst at the same time achieving record ticket sales for "The Music of Andrew Lloyd Webber", "Music for Fun", "Hooked on Classics", "Summer Sounds" and other popular series. In addition, the orchestra has been host to three Eurovision Song Contests, to the Bolshoi Ballet, to Henry Mancini, Liberace, John Dankworth, Elmer Bernstein and many other top international and Irish artists.

The orchestra performs approximately eighty concerts a year, in the National Concert Hall and all over Ireland. This, along with its radio and television commitments (such as the highly successful "Make Mine Music" series) keeps the orchestra mainly home based. However, it has undertaken several highly successful foreign tours, such as an incredible 63 concerts in 75 days in the USA, and its first ever tour of the UK in 1987 which culminated in a St. Patrick's night concert in the Royal Albert Hall.

## RTE CONCERT ORCHESTRA

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Principal Conductor: *Proinnsias Ó Duinn*

### First Violins

*Alan Smale Leader  
Michael Healy Co-Leader  
Mircea Petcu  
Fionnuala Sherry  
Pamela Forde  
Elizabeth MacNally*

### Second Violins

*Arthur McIver  
Donal Roche  
Roisin McCrisken  
Mairead Nesbitt*

### Cellos

*David James  
Christine Cooley  
Catherine Behan  
Moya O'Grady*

### Bass

*Martin Walsh  
Joe Csibi Jnr.*

### Flutes

*Elizabeth Gaffney  
Kate Chisholm*

### Clarinets

*John Finucane  
Jean Lechmar  
Sidney Egan*

### Saxophones

*Sidney Egan  
Kenneth Edge*

### Bassoon

*John Leonard*

### Horns

*David Carmody  
Fearghal Ó Ceallachain*

### Trumpets

*Benny McNeill  
Davy Martin  
Eoin Daly*

### Trombones

*David Weakley  
John Tate*

### Timpani

*John Fennessy*

### Percussion

*Richard O'Donnell  
Tony Kavanagh*

### Piano

*Roy Holmes*

## FOR THE RTE CONCERT ORCHESTRA

General Manager: *Gareth Hudson*

Administrator: *Simon Taylor*

Orchestra Manager: *Victor Malirsh*

Librarian: *Simon Clyne*

Assistant Manager/Assistant Librarian: *Sam Ellis*

Production Assistant: *Grace Wynne-Jones*

Public Relations/Promotions Executive: *Laurie Cearr*

Concerts Manager: *Pat Dunleavy*

Orchestral Assistants: *Colm Hanlon, Liam Hennesey*

P.A. Sound: *Jim Doherty*

## CARROLLS RTE PROMS 1990

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### DUBLIN GRAND OPERA SOCIETY

*Artistic Director:* Kenneth Richardson

*Administrator:* David Collopy

*Head of Music:* Jonathan Webb

#### Chorus (men)

Armstrong, Mike	Kinsella, Paul
Brady, Fintan	Litton, Anthony
Brennan, Frank	Lynch, Peter
Brennan, Paddy	MacCraith, Barra
Brosnahan, Daniel	McConnell, Brian
Buckley, Sean	McCann, George
Burke, Lal	McCarthy, Paul
Byrne, Paul	McDonald, Vincent
Byrne, Dermot	McGerty, Stephen
Byrne, Hugh	McIvor, Brian
Byrne, John	Moloney, Michael
Casey, Ciaran	Moore, Daragh
Conaghan, David	Newell, John
Crowley, Morgan	O'Callaghan, Noel
Curley, PJ.	O'Colmain, Donal
Daly, Robert	O'Kelly, Vincent
Devitt, Rodney	O'Neill, Frank
Faulkner, Thomas	O'Reilly, Liam
Fitzgerald, Noel	O'Shea, Peter
Freeley, Raymond	Phelan, Sean
Gallagher, Aidan	Pogue, George
Gallagher, Enda	Preston, Desmond
Goggins, Brian	Pullen, Derek
Grace, Daragh	Rabbitt, Michael
Grace, Ronan	Sheridan, James
Hanratty, Conor	Smith, Russell
Haugh, Michael	Stratford, Niall
Hodkinson, Barry	Vaughan, Gerald
Hughes, Michael	Walsh, Ciaran
Judge, Ciaran	Westby, Alan J.
Kelly, Kieran	Whelan, Louis
Kennedy, Alan	Wynne, Dermot

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## Chorus (women)

Allen, Dorothy	Hannon, Fiona	McMahon, Brid
Barry, Jackie	Hanrahan, Aisling	Molins, Nadia
Blair, Tara	Harlowe, Rachel	Moloney, Sheila
Brady, Fidelma	Harrington, Gabrielle	Moore, Kathy
Brennan, Caoimhe	Hearns, Evelyn	Moore, Patricia
Bulman, Ann	Heffernan, Mary	Moriarity, Mary
Byrne, Tracie	Hennessey, Carmel	Morris, Imelda
Byrne, Stella	Hughes, Maureen	Mulhall, Elizabeth
Coady, Aine	Hynes, Bernadette	Mulvenna, Josephine
Colley, Anna	Jeacle, Mona	Murphy, Marian
Cunningham, Nina	Jennings, Carmel	Nangle, Fiona
Cunningham, Arlene	Kavanagh, Yvonne	Nic Oireachtaigh, Sinead
Curran, Michelle	Kavanagh, Brona	Nixon, Gillian
Curry, Ursula	Kealy, Jude	O'Callaghan, Ciara
Curtin, Miriam	Kealy, Martina	O'Donoghue, Kathleen
Dalton, Dorothy	Keany, Elena	O'Farrell, Joan
Deegan, Anne	Kelly, Fidelma	O'Grady, Audrey
Devine, Eilish	Kennedy, Niamh	O'Grady Walsh, Orla
Dillane, Mary	Kennedy, Michelle	O'Hanlon, Terry
Donnellan, Anne	Kennedy, Marianne	O'Herlihy, Ruth
Donohoe, Susan	Kennington, Catherine	O'Neill, Cliodhna
Dore, Pauline	Kidney, Deirdre	O'Toole, Roisin
Duff, Gail	Kinirons, Una	O'Toole, Angela
Dukes, Daphne	Lawler, Una	Phillips, Derville
Dunne, Aoife	Lawlor, Roisin	Quirke, Edel
Ellison, June	Louis, Ruby	Rogan, Louise
Feely, Yvonne	Love, Susannah	Sarsfield, Kate
Fitzgerald, Kathryn	Lynch, Aileen	Scott, Emma
Fitzpatrick, Monica	MacSweeney, Emer	Sherlock, Lynne
Forrestal, Rowena	Maguire, Betty	Strickland, Carmel
Fynes, Noreen	Marchant, Vicki	Sweeney, Hilary
Gartland, Zoe	Marley, Catherine	Troy, Mary
Gilbert, Margaret	Martin, Laura	Wheatly, Jo
Gleeson, Myra	McAuley, Pauline	Whelan, Veronica
Graves, Jennifer	McAtee, Maebh	Whelan, Sylvia
Graydon, Lisa	McCormac, Jacqueline	White, Kate
Hanly, Olive	McHugh, Pauline	Woods, Rachel

